

After Image





Frank B. Bunker

After Image

The Art of Frank Brunner

INTRODUCTION

Welcome to the second volume of *The Brunner Mystique*. While this volume serves primarily as a showcase of Frank's artwork, we have included an update to our original index along with a few corrections. The index follows the same format used in our first volume.

Our special thanks goes out to Steve Leischa for designing the superb logo for this volume.

And we would like to thank the following people for their help in making this volume a reality: Frank and Jan Brunner, Hendrik Buehler, Phil Buehler, George Chikovsky, H. Duck, Philip DeGroot, Mike Thompson, Wanda Miller-Zemba, Margaret Lark Russell, Mike Friedrich, Marty J., Barry R. A. Busch, and Jim Taylor.

Steven R. Johnson
35285 Two Star Rd.
Boulder Creek, CA 95008

Bob Haines
1808 Oak Park Blvd., #15
Pomona, CA 94622

May 31, 1978

Cover: "Morgan," watercolor painting by Brunner
Page 21: "Landscape," watercolor painting by Brunner
Centerfold: "Comes the Dawn," acrylic painting by Brunner
Page 54: "Dr. Strange," watercolor painting by Brunner
Back Cover: "Wings of Terror," oil painting by Brunner

Artist Index Series Volume Two: After-Image - The Art of Frank Brunner (The Brunner Mystique - Vol. 2).

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FOREWORD

Everyone has seen visions — those forms, partly monster, almost but not quite human; those places which are indescribably horrible or infinitely beautiful. We see these things on the edge of sleep, looking about us in dreams, barely glimpsed from the side of the eye, seen for an instant when turning a corner but then disappearing. These visions, so tantalizingly there for the briefest of moments, are the inhabitants of the artist's world.

This realization of our inner lives is the province of the artist but the success of the transformation is the realm of the craftsman. The ability to see is artistic vision; the ability to translate this into a picture which elicits our recognition and shares the appreciative vision is craftsmanship. For the craftsman has mastery over the medium of expression, knows surely how to line that beast, how to shade that prone off in the distance. The craftsman gives skin and breath, color and texture, depth and height to a world surreal until the moment of its expression on paper.

Frank Brunner is both craftsman and artist. He sees. He looks into worlds unreal, allows himself to be tested with the intensity of his visions and then pull back in to the real (?) world and transforms the after images into a drawing, a painting, a poster.

What is an after image? It is a visual sensation which happens after the object is removed from sight. Frank has the talent to see and hold long enough to attain that after image. He also lets go before the capture outlasts him. Sometimes you wonder though, which world does he really inhabit. How can he, if he really lives in this world, create such persuasive images of other landscapes, other beings? Look, LOOK at the things he draws and try to decide. There is authority in his lines, his sensuous curves. Maybe he's found the door. Maybe the various barbarians and dragons pass for him. Maybe the inhabitants journey through his eyes back into our world and look about his studio. Quick, that scowling!



Do something please. Look through this book and find a picture of a Brunner Woman. Here is sensuous undoubtedly sensuous, long hair blowing in an unseen breeze, cupid eyes looking at you with a startling frankness (and maybe that's not a part), skin bespangled with light, supple. Her breasts stand up, tilted to the sky, her callipygian assets pert, undrapping — no mortal woman is so well formed. This impossibly beautiful, beautifully impossible woman was not shaped by Earth's gravity, she is a product of ether and dreams. Well, some of the Brunner women don't even have belly buttons. And these other forms are supported on foot with claws or suspended from shoulders with glorious wings. Their forms are surrounded with the fronds of moth antennae or crowned with waxes and feathers. Their lives go more interestingly on. A Brunner Woman sidles with a muscular barbarian, flies through the cosmos, keeps leopards for pets, wanders up her own throat and just might sleep with a duck — but only if she wants to.

Take a look at a Brunner Barbarian. This is an ironbound form. Each muscle defined, flexed, related to the harmony of the body. These men do not 'pump iron' but they are capable of the delicate movements of ballet, the swiftness of a first Olympic runner and the balance of an acrobat. It seems the only things they lift are ancient jewels from magical winds. Yet after weeks of soft living in caves the Brunner Barbarian takes a sword and shield that Arnold Schwarzenegger would come to gird over. The barbarian's costume is a Brooks Brothers nightmare. The tailoring is done by Janner and Machenski. A rag of lion skin, a belt of steel, a few bracelets and maybe the teeth and claws of the first beast he strangled when it wandered into his traps. Growing up barbarian makes you tough.

Figure a Brunner Wizard. A being surrounded by arcane implements and rolling smoke. The stars seem close, the planets hotter than jet, the world folds into abstract patterns around the wizard's cloak. Somehow, somehow the words of the spell are included in the picture, if only you could see a little more clearly, if only the sorcerer would finish the enchantment you would know the secrets. But this never happens. The wizard is captured at a fixed place in the magic, the telling pose, the revealing syllable which is the precise moment of enchantment. The activity is in the power hinted at, the sense of the artwork being the single frame of the moment in the movie.

This sense of drama, of finding the instant within the story which carries the implication of all other times, is integral to Frank's work. His pictures have a past and a future, they depict one moment of a time continuum. The things in the frame have histories, have the many faces that just to live.





One painting worth dwelling on in particular is the centerfold, entitled "Come on Down." It evokes an image which people respond to: the instant they see it. It seems to strike a chord, perhaps part of a dream we all share. The symbolism is at once abstract, real and surreal. The message may be different to each person, but the winged beings speak to us all, understanding without speech or hearing. It's a wonderful accomplishment.



Frank has presented us with a fantastic origin; he has given us a world, a universe where other physical laws are operant, other beings take flight for our fancy. This is a world Frank is familiar with, he has witnessed the flight many times, he knows the answers to the questions we hot charily ask. He has communicated with these strange people and been warmed by the fire globe. He has been there. As he has been to many worlds.

Yet there is some convincing evidence that Frank really is human, that he does come from here and merely (?) journeys there. There is his home in Oakland, California which looks like a normal dwelling. That is, if you consider that it is California and the home of two working artists. True? Jan Paul Branner, Frank's wife of many years, works as a colorist and hand-colors many of Frank's works. She is also his reality principle and can be as solid as Frank is fantastic. On the other hand, Jan was his model for Cha in the Dr. Strange stories and carries that Frank illustrated.

Jan is a spritz, made of equal parts quackolony, willow-weed and laughter. She is a merry prankster, a Californian by temperament if not by birth, independent, a personality unto herself who in a lot of ways takes care of Frank (someone has to). She does Yoga daily which keeps her healthy and shares with Frank the care of their infant son, Wolf.

In closing, it's not a simple task to interpret Frank's life and work in a few pages of introduction, especially since his back pages haven't been written yet. He's still growing and developing his craft, and what lies ahead is simply waiting in the wings to become centennials! Part of the appeal of Frank's creations is the unexpected nature of his current works.

How many times have you been to an "art" exhibit, and come away feeling cold and detached? Frank Branner's vision is clear and warm, a place to be and remember . . .
After Image!

Margaret Lark Russell



SORCERERS SUPREME

"MERLIN AND THE BEMONICULUS"

THE TRINITY

COVER TO DOCTOR STRANGE #1

COVER TO DOCTOR STRANGE #2

COVER TO DOCTOR STRANGE #6

COVER TO DOCTOR STRANGE #28

DOCTOR STRANGE

COVER TO DOCTOR STRANGE #38

ELIC

As you may notice, this section is dominated by Dr. Strange. Illustrating the good doctor's adventures was for me perhaps the closest thing to total involvement in a character that I have experienced. Dr. Strange was a chance for me to explore occultic philosophy, to analyze my own as well as his feelings about the great religions and theories. Together Steve Englehart and I established total communication in plotting and bringing to life a contained hero who, we felt, totally transcended the label!

Magic, which is what this section is about, has always been a favorite subject for me. It's origins lie in ancient civilizations and concepts: Egypt, Stonehenge, Atlantis, Merlin and the modern masters.

Art, like the occult, remains a mystery for most of man. In fact, I feel quite like a novice who is striving to be a master! It is not how much magic one makes, but the quality. Not the recognition one receives but the inner peace of the work itself. Many times I have heard an artist "talk" a good story or concept, and I've simply said, "Put your magic where your mouth is!"

The facing piece is my first watercolor painting, appropriately depicting Merlin and a bannanabot. The creature is a device of alchemy, born of sperm and blood, mainly used in spying on one's enemies. The following piece is a pin-up of the Trinity: The Ancient One, Dr. Strange and Cloak, who will ultimately inherit the mantle of "Master."

The next few pages are a sampling of Dr. Strange covers, some the captions, starting from the #1 issue through the latest. Also appearing is a portrait of the Doctor as I see him. The last piece was included as a preview of my most recent undertaking. It is the layout for a comic in a Star*Line anthology, which will feature an illustrated adaptation of a portion of the first Elic novel, *Elic of Atlantis* by Michael Moorcock. I have included it for two reasons, the first being that I consider Elic to be mainly successful, as is his career. Finally, I thought showing the first rough conception of an art painting might be of interest. Aside from all this rambling, I would like to state that I very much enjoyed reading the Elic series and recommend it to anyone interested in the genre of *Barony & Sword*! -P.B.





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DOCTOR STRANGE





WOMEN

"BELLADONNA"

"TELEBOO'S PET"

ALICE AND THE RABBIT

ORIENTAL NUDE

COVER TO RED SONJA #12

"WHEELER"

CHERYL

"SATURNED ON TITAN"

For myself as an illustrator, drawing women is the icing on the cake. Not that it's the easiest, quite the contrary, it's always challenging to do it well. And while my women tend to be idealized, I like to think that they have individual personalities which express themselves in a pose or the most subtle facial gesture. I like my females to look like people, physically different, not just the same basic woman with a different hairstyle!

In the two major strips I did for Marvel Comics, both had intelligent female characters with very different attitudes. Clea and Beverly were never "window dressing" to me, but important elements of the stories and essential to the plot. I also take a sort of pride in having created the typical female dominating the forearm of the male hero, which seems to permeate comics in general. I utilized this formula on the cover of *Howard the Duck* #1 (and ducks don't even have knecaps!).

Psychologically, I see my fantasy women not as victims, but strong and self-assured, yet not insensitive to feelings. If she is a villainess, these qualities will become exaggerated and towards the negative. This combination of beauty and evil makes the most dangerous foe of all! A good example is the cover of this volume; an seductress called Morgan. It was executed for Universal-Studio's "Dr. Strange" movie, so was two of the interior color plates.

The facing page is a black & white reproduction of an acrylic painting entitled "Belladonna" (a beautiful lady or deadly nightshade). She is an Amazon who works with a magician, and will appear in the next *Dragons* story.

Following this is an elf from my *Flesh & Fantasy* portfolio called "Phantom's Pet" (it refers to the colors in case you're wondering). The next page is a plate from my second rendition of a greenhouse Alice in Wonderland, which combines the best elements of classic children's fancies with the tradition of the pin-up! This is followed by a pencil drawing of a nude — more chthonic! Facing this, my first cover for Red Sonja, is what I'd say was a situation not unique for her!

Turning the page is another plate from *Flesh & Fantasy*, called "Whiskers." (Followers of *Frank* feel free to extrapolate.) The page facing this is a fabulous piece never published (such is commercial work!). Finally, you'll have to turn the book sideways to see this one as intended, a piece entitled "Saturned on Titan" based on mythological legend. The god Saturn had, among other children, a daughter, Saturnia; and combining this with the physical solar system, I placed her on Titan, a moon of the ringed behemoth. - F.R.









John Deane '77

RED SONJA

MARVEL COMICS GROUP



35¢

FIRE AND FURY IN THE AGE OF CONAN!

RED SONJA

SHE-DEVIL WITH A SWORD

















INDEX

(SUPPLEMENT TO THE BRUNNER MYSTIQUE)

COMIC BOOK STORIES

MARVEL TREASURY EDITION

#12 1976

"Frog Death" - 8 pp.

Copyright of Giant-Size Man-Thing #4)

"Hell Cow" - 10 pp.

(Copyright of Giant-Size Man-Thing #5)

"Howard the Duck" - 19 pp.

Copyright of Howard the Duck #1)

COMIC BOOK COVERS

(Pencils and inks by Frank Brunner on all covers, unless otherwise noted. Colonial credited where known.)

DOCTOR STRANGE

#12 Apr. 1977

#28 Apr. 1978 Brunner, colors

#29 May 1978 Brunner, colors

#38 June 1978 Brunner, colors

RED SONJA

#12 Nov. 1978 Brunner, colors

BLACK AND WHITE MAGAZINES

(Stories and covers for Black & White magazines.)

QUACK

#1 July 1976

COVER - Acrylic painting titled "Darkness" by Brunner

"Backdoor" - 31 pp.

Brunner, writer & pencils; Letelska, ink

#6 Dec. 1977

"Backdoor" - 31 pp.

(reprint of Quack #1)

Savage Sword of Conan

#14 Sep. 1976

COVER - Inside front, Brunner, pencils;

Steve Letelska, ink

#38 June 1978

COVER - Oil painting titled "Wings of Terror" by Brunner

"The Scarlet Citadel" - 42 pp.

Ray Thomas, writer; Fred Brunner, pencils; Brunner & Letelska, ink

"The Brunner Dean Wisk Moon Portfolio" Brunner, pencils & inks, pp. 24-66

STAR*REACH

#3 July 1976

"A Nice Place to Live, But . . ." - 1 pp.

Brunner, writer, pencils & inks

#18 Sep. 1977

COVER - Watercolor painting titled "La Mort d'Arthur" by Brunner

#12 Mar. 1978

COVER - Oil painting titled "The Doors of His Face, The Lamps of His Mouth" by Brunner



FANZINES

BAT CON 2 PROGRAM BOOK 1976

Full page illustration of the "Wizard Catapults" by Brunner

BAT CON 3 PROGRAM BOOK 1977

"Focus on Frank Brunner," interview conducted by Sal DeStasio; pp. 22-23; photo and spot life

Four-color, full page illustration from the "Brat Mak Mom" portfolio by Brunner

BRUNNER MYSTIQUE 1976

COVER - Oil painting titled "Temple of Isis" by Brunner

BACK COVER - Watercolor painting titled "Collage" by Brunner

Thirty six page showcase of Frank Brunner's art, including interview, letters, and chronology

COMIC ART CONVENTION 1977 PROGRAM BOOK

Full page illustration from the "Alice in Wonderland" portfolio by Brunner, pp. 67

CREATION CON PROGRAM BOOK 1977

Illustration of Dr. Strange

OMNICON PROGRAM BOOK 1976

COVER - "Brat Mak Mom" from the portfolio by Brunner

ROCKET'S BLAZE - COMIC COLLECTOR #110

Jan. 1977

COVER - Oil painting titled "Dream of Space" by Brunner

Four page review of The Brunner Mystique including 2 full page illustrations

RTP #12 1977

Belgian fanzine; interview plus files, pp. 23-34

RTP #34 1977

Belgian fanzine

COVER - From the "Alice in Wonderland" portfolio by Brunner

SAN DIEGO CON 1976 PROGRAM BOOK

Illustration of Scarface Duck

SALCON 1977

Cover and full page illustration

WONDERFUL WORLD OF MARVEL #1

June, 1976

COVER - "Quack" illustration by Brunner



ADVERTISING

BRUNNER MYSTIQUE 1976

Full page ad for Winged Woman t-shirt for Looking Glass Productions by Brunner, pg. 34

BUYER'S GUIDE FOR COMIC FANDOM

#228 - Mar. 31, 1976; two page ad for the "Quackness" painting, "Alice in Wonderland" portfolio, and the Catapults, Quack, & Winged Woman t-shirts for Looking Glass Productions by Brunner; pp. 36-37

COMIC BOOK PRICE GUIDE #6 1976

Full page ad for Quack & Winged Woman t-shirts for Looking Glass Productions by Brunner; pp. 30-31

Full page illustration titled "Crazy Horse" (from "Koolhaas's Golem") for Graphic Fantasy Comic Shop by Brunner

STARWREATH #10 Sep. 1977

Full page ad for Quack & Winged Woman t-shirts for Looking Glass Productions by Brunner; inside back cover

FINE ART PRINTS

ALICE IN WONDERLAND 1977

1025 sets of seven prints each published; all signed and numbered; Frank hand-colored twenty-five of these sets published by Golden Graphics with Looking Glass Productions.

RED PORTFOLIO

Never released

POSTERS AND FINUPS

"ALLAS SCARFACE DUCK" 1976

Full color poster from the acrylic painting by Brunner; plus 600 signed & numbered copies; published by Golden Eagle

"BELLADONNA" 1976

Full color poster from the acrylic painting by Brunner; plus 500 signed & numbered copies; published by Black Eagle

"CHARGER" 1977

Full color poster from the watercolor and acrylic painting by Brunner; plus 600 signed and numbered copies; published by Golden Graphics

"CLEOPATRA" 1976

Full color poster from the watercolor drawing by Brunner; published by September Publications

"COMES THE BARN" 1977

Full color poster from the acrylic painting by Brunner; 1200 numbered copies; published by Gary Kintner

"DRAGONAGE" 1976

Full color poster from the watercolor painting by Brunner; 2500 copies printed plus 180 signed & numbered; published by September Publications

"DUCKANKEE" 1976

Full color poster from the acrylic painting by Brunner; plus 600 signed and numbered copies; published by Golden Eagle

"HELLBOUND" 1978

Poster drawn by Brunner; 1000 copies signed & numbered; published by California Alternate Press

"MERLIN AND THE HOMUNCULUS" 1978

Full color poster from the watercolor

painting by Brunner; plus 600 signed & numbered copies; published by Golden Graphics

"WINGED WOMAN" 1977

Two color poster from the illustration by Brunner; 1000 printed; published by Black Diamond

MISCELLANEOUS

CATERPILLAR T-SHIRT (P1) 1978

Produced and sold by Looking Glass Productions; drawing by Frank

QUACK T-SHIRT 1977

Produced and sold by Looking Glass Productions; drawing by Frank



BARBARIANS

"CHARGER"

CONAN PAGES

DRAGONS

BRIAN MAE MOON

My immediate perception of the barbarian is one of a primal, unscrubbed force for survival. On the other hand, the word "barbarian" originates in the word "barble" and was coined by the Romans to mean someone who did not speak Latin. By a synthesis of the two, I think of the term as one who survives by a different code of ethics and conduct.

Conan as depicted by P.L. Howard is perhaps the best example of the theory of survival of the fittest. However, Conan and his ilk are men, not beasts, and have a moral code of sorts. In a sense, they represent the very order they wish to topple. Armed with "basic urges" they go on to do violence and maintain basic order.

The barbarian dominates over magic and women (who sometimes represent mystery or magic). Also essential to this mythology of Sword & Sorcery is the idea that the unknown is basically evil, but worth investigating!

I did my Conan story with a traditional gusto for the subject matter as I felt it was worth the experience. For here, like in the Westerns, are clear villains and heroes (and to hell with their problems!).

The facing page is a black and white half-tone of the first color Conan painting I attempted. I think it succeeds on the level of analogy, and I suppose sums up my feelings for the character. It has been reproduced as a poster which is quite true to the original.

The following pages are my personal favorites from a 42 page story, here reprinted without captions or dialogue. After this sampling comes a new pencil sketch of my character, Dragons, who is being held in limbo awaiting his resurrection as the first undead barbarian to come!

Finally, an illustration of Brian Mae Moon which I have reworked a bit with air brush. - P.L.





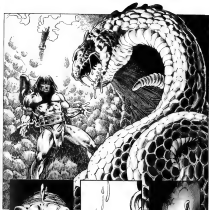


















FANTASY

"BEHOLD THE MAN"
"THE ENCHANTED VILLAGE"
"THE GREEN GODDESS"
YAMA, LORD OF DEATH
CATERPILLAR
"CRAZY HORSE"
"THE GREAT SPIRIT"
"REDMAN'S ODYSSEY"

This section might have been entitled "It's all," but it just didn't sound right. Basically, this is a wrap-up of the loose ends, subjects that give flight to the imagination and have no particular theme in common, and, strangely enough, combine the straight forward with the whimsical. Fantasy is what I live. No, not that I live in total fantasy, but the core of my inspiration is based on it. Something that amazes me is how many people can not see the fine edge between artist reality and absurdity. In the words of a certain writer from India, "Don't worry . . . be happy." Simple isn't it? Well, it's kept me going and creating.

The first two pieces are black and white reproductions of two Unknown Worlds of Science Fiction cover paintings. The first is the cover to the comic adaptation of Moorcock's "Behold the Man." The true original of this painting was never seen, as it appeared extensively replicated by the "Marvel Staff." The second, "The Enchanted Village" is based on the story by A.E. Van Vogt in which the astronaut escapes his true self. The third piece is an illustration for a story called "The Green Goddess," never printed as far as I know. Next is a pencil drawing conceptualizing a character from Roger Zelazny's Lord of Light, Yama, Lord of Death! The fifth entry is my design for the caterpillar shirt, based on Alice in Wonderland.

Finally, the last three pieces concerns an ongoing project of mine called "Redman's Odyssey," which will be published sometime somewhere, when I am able to spend the time developing my basic concept, a sci-fi mythology for the American Indian. The horseman riding through space is Crazy Horse, a demi-god. The Great Spirit in the Cosmos is the rough layout for the most recent oil painting, which will appear as a full color litho print. And the last piece shows the first conception of the idea done in 1978. - F.B.

Below is an excerpt from a poem which relates to the story of "Redman's Odyssey" . . .

*"I have seen the vision of a horse that dances wild
I have seen the land of the great beyond
I am One with this earth as a little child
My eternal light shines on."*

from the "Ballad of Crazy Horse" by J.B. Blackfoot

















THE ★BRUNNER Mystique



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Full color front and back covers, 56 pages.
Photos, interviews, index, chronology, and por-
tions of published and unpublished artwork.

*"Every once in a while there is
a publication which is done
perfectly. This is one such. It
is an index to the published
work of Frank Brunner as well
as a finely painted treasury of
his art. . . This is one really
beautiful book."*

- FHSCC



